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December  
1937

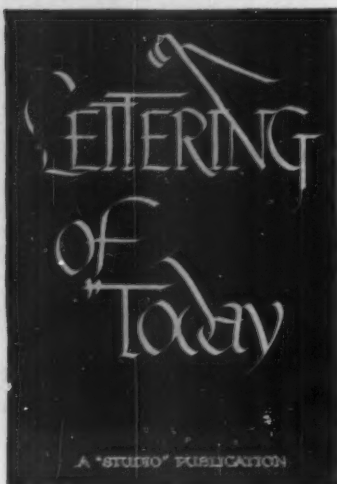
number 8

35 cents

A Monthly Magazine  
of Practical Instruction  
for Artists and Students

Ernest W. Watson and Arthur J. Dupont, Editors

## Of Special Interest to Teachers



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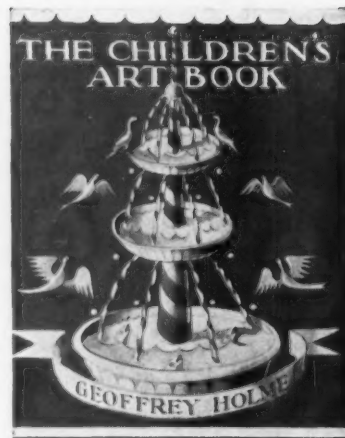
By C. G. Holme

This is designed to interest children in art through scenes and things with which they are familiar. The author does not attempt to create a textbook, but to interest the child in the artistry of the illustrations. He chats about their contents in the course of which he explains the manner in which the artist gained his effect. It is a delightful book, different, and practically indispensable to the art teacher and parent. Price \$2.50

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Edited by C. G. Holme

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THE STUDIO PUBLICATIONS, INC.

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contents for

# DECEMBER

VOLUME 1 NUMBER 8 DECEMBER, 1937

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Pencil Drawing by Walton Blodgett

## What a nuisance we are!

Seems as though we are forever bothering you subscribers about one thing or another! Last time it was a request for information about your position. And thousands of you sent those reply forms right back to us. Thanks, we appreciate your kindness.

Others have been so darn busy—we hope that's the reason—that we haven't heard from them yet. "Now," as they say on the radio, "drop us a card tonight" and see if you don't get a more refreshing night's sleep. Use the return form we sent you or, if you've lost it, just write on a postal: "Art Teacher, Such and Such High School"—or whatever you happen to be—then your name and address. WE'LL sleep better after we hear from you.



The next article on Wood Carving by Warren Wheelock will appear in the January number.

Also William Longyear's third installment on Container Design will be included next month.

## MERRY CHRISTMAS!



C A R V E D   L A C Q U E R E D   L I N O L E U M  
DETAIL OF A DOOR PANEL BY DOMENICO MORTELLITO

*This detail is a section of double doors for the entrance of a New York house, its restricted color scheme harmonizing with the simple façade of a modern building. Carved lacquered linoleum has unlimited range of color, delicacy of carving, and other qualities which make it an ideal medium for architectural use. It is suitable both for inside and outside as it is not affected by the weather.*





# ★ DOMENICO MORTELLITO ★

CREATOR OF A NEW SYNTHESIS OF DECORATIVE FORM

## CARVED LACQUERED LINOLEUM

### AN INTERVIEW

THE narrow stairs are rather steep. We stumble a bit, then gain the landing. We peer curiously into a great room of the old loft studio: brick walls and a wood-trussed roof—and a broad expanse of floor upon which lie enormous squares of brown linoleum. A few are plain. Others have figures outlined in white chalk. Strange figures, somewhat Egyptian; but no, as we look more closely they become Mayan, gods and men of Central America. The chalk line gives way here and there to shallow V-shaped grooves, incised with full, sweeping curves. Here is a head of a woman, standing in relief; the background has been beveled away from the groved outline in the manner of those stone-cut reliefs in the Nile valley.

From a far corner comes a greeting. A stocky, dark-complexioned young man drops his chisel, raises himself from his knees and briskly approaches with a smile of welcome, his heavy shoes carelessly trampling the delicate relief features of a Mayan beauty. "It's all right"—noting our anxiety—"these carvings are meant to be walked on you know. After they are finished, processed with colored lacquers, they are good for indefinite wear underfoot. Here, look at this piece. This square of linoleum has had floor usage for 10 years. Doesn't look second-hand, does it?"

Thus we met Domenico Mortellito, an artist and craftsman. A day spent in his company would do more to orient the student to his opportunities—and his obligations—in present-day society than years in conventional art study. Mortellito is not of the studios. He does not peer out at life from behind an easel; he views the world from the top of a skyscraper. He does not draw his strength merely from the traditions of the past but matches his creative spirit to the demands of the exciting present; and his telescope is pointed into the future.

His interests are as broad as art itself. "They vary," to use his own words, "from devising a toy, to designing a memorial building; from fashioning a bonnet for my six months' old daughter, to the execution of a large mural or a monumental carving." His words remind us of the famous letter written by Leonardo da Vinci to Lodovico Sforza when the Florentine master was seeking employment from the Duke:

"I believe I can equal anyone in architecture and in constructing buildings, public or private, and in conducting water from one place to another. Then I can execute sculpture, whether in marble or bronze or terra cotta; also in painting I can do as much as any other, be he who he may."

Mortellito has no patience with the painter who whines because the public will not buy his pictures. "It is for his bread and joy of living," he says, "that

the artist and craftsman creates and designs, executes and produces art or craft work. He is no different in that respect from any other man who must make for himself an existence which is fruitful." He declares that the artist and craftsman are indispensable factors of our present-day civilization and culture, but adds that the artist himself must discover the best ways and means for serving society. And this adds up to considerably more than painting good landscapes or still life.

"Artists," says Mortellito, "must, in this day and age, be prepared not only to work in any known medium but must also have the resourcefulness to create and invent new media to meet the increasing demand of architects and decorators; to collaborate with engineers who are developing new structural and decorative materials. Well, here's an illustration right here of what I mean." Picking up a cement panel about two feet square, upon which was a painting of a gazelle's head, Mortellito continued, "This is one of a number of tests in connection with a job I did for the National Zoological Park in Washington, D. C. (four cage backgrounds for the Pachyderm House and six for the Bird House). Now quite apart from the creative problems of designing and painting, was the engineering problem of inventing pigments that would resist daily baths of both water and cleaning disinfectants. Chlorinated rubber paints were the answer. But I had to invent these paints and then prove by rigid tests of these trial panels that I had the right answer before the work could even be started. That same commission called for two relief cement plaques in color and two bas-reliefs in cast aluminum."

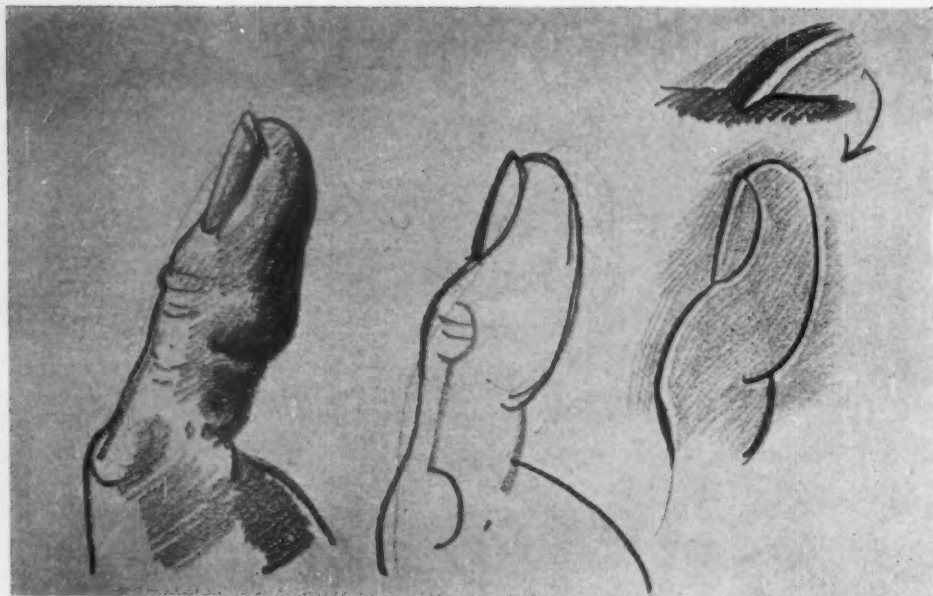
"What about those tile decorations for the Newark City Railway?" we asked. "Had you previous experience with faience work?"

"No, but I got busy and learned," was the reply. "And mind you, I not only learned a little about faience and under-glazed ceramics, but this medium, new to me, revealed the possibilities of fusing colors and creating a depth of surface for the treatment of decoration. In short, I experimented with cross-hatching and the juxtaposition of pigments which fused in the process of heating to give a controlled flux. This later helped me with the fusing of colors in the carved lacquered linoleum process through a chemical precipitation rather than that of heat. It created the excitement and adventure which comes in any new technic which has its restrictions as well as its possibilities towards a new medium of expression."

Mortellito has executed many murals in the traditional technics. His work may be seen in Woolsey Hall

These sketches illustrate the transition from the artist's preliminary sketch to the outline carved in linoleum with a V-shaped tool.

Mortellito's preliminary studies on paper are rendered in light and shade. They are drawn upon the linoleum with a decorative line for which he uses chalk or a crayon. As a matter of fact, Mortellito is so accustomed to large-scale work that he does most of his experimenting directly on the linoleum. A definite line is established which can be followed with the carving tools



Auditorium, Yale University; Newark Courthouse; Port Chester, N. Y., Post Office; and the Newark Public School of Fine and Industrial Art, to mention but a few. Then there is the dome of St. Joseph's Chapel, Brentwood, Long Island, with its ornamental decorations done in Gesso and gold.

But to get back to Carved Lacquered Linoleum: This beautiful, new decorative medium is without doubt Mortellito's outstanding technical and artistic achievement. It is a concrete demonstration of that type of genius that meets the challenge of modern conditions and new materials. "The fast tempo of our life today," says Mortellito, "urges us to create in a shorter time, permanent and practical decorative techniques; techniques which will offer the widest possible field for fine design, craftsmanship and quality, utilizing the almost limitless resources of modern materials. Carved Lacquered Linoleums seem to fulfill these requirements to a generous degree. They have, as you see, a low-relief reminiscent of the earliest Egyptian decorations. They have the surface treatment found in fine Chinese lacquered screens and furniture ornamentations. They have an additional characteristic: they are resilient, flexible, pliable, and are thus suitable for paneling, for screens, floor decorations, and for application to the surfaces of modern furniture. It is a product which is impervious to the wear and tear by which most mural decorations deteriorate. Most important is its practicability. It eliminates the complications of inlaid decorations which approach this product in character, because it eliminates joints and fittings. It is less expensive than most decorations which are similar in effect, and there are no limitations insofar as color, pattern, and intricacy of design are concerned. It can be treated to give the effect of ceramics, metals, gold, copper, lacquers, marble, etc."

For years Mortellito experimented in collaboration with a chemist until Carved Lacquered Linoleum became a positive form. The primary problems in developing this lacquer medium were those of expansion and contraction, resiliency, hardness of surfaces, and adhesion. Permanence of color and long wearing

qualities were of course indispensable. These problems were finally solved and the product passed by the Laboratories of the Government under the supervision of Dr. H. A. Wollner, consultant chemist to Secretary Morgenthau. The tests were performed by chemist Alexander Krugley. Tests at this time were also made for the adhesion of Carved Lacquered Linoleum to surfaces such as cement, wood, metal, and plaster. These tests were also successful.

The linoleum used by Mortellito is "Battleship Standard Linoleum" which is carved much as one might carve a bas-relief decoration in wood or stone after the design or particular form of decoration has been decided.

"There are the same hazards in carving linoleum as there are in either of these media," says Mortellito, "because one can neither patch nor fix any errors made. Execution in this case calls for precision in craftsmanship, fine tools, and an indisputable comprehension of the design to be executed."

The lacquers must be especially prepared for linoleum treatment; standard lacquer forms will not do. Linoleum is made fundamentally of linseed oil and cork; there is a natural exudation of oil. Linoleum is a resilient material; there is a high co-efficiency of expansion and contraction capable of withstanding sudden shock without permanent deformation or rupture. Then too, the lacquers must become a congruous part of the linoleum to stand atmospheric conditions and the combination of lacquers must result in a protective coating. And of course the quality of color and depth of surface depend upon the chemical precipitation.

There is also the problem of the fusion of colors. This involves the distinction between different types of pigments, bleeding pigments, dyes, plastercizers, cutting agents, high or low viscosities, etc.

It is impossible to imagine the beauty of these Carved Lacquered Linoleums from description and halftone reproductions. Even our color-plate of a de-





Photograph by Gene Fenn

tail can do little more than hint at the quality of the original panel. Applied with equal ease to walls, floor, and furniture, this new, colorful medium seems destined to set new standards in the field of decoration.

★ ★ ★

*In an early number of Art Instruction, we plan to tell our readers about Domenico Mortellito's paintings on cement in the Pachyderm and Bird Cages in the National Zoological Park at Washington. In executing this commission the artist was confronted with unusual conditions which called for resourcefulness and research over a considerable period of time. His experience in solving these problems, will, we believe, be of great interest to our readers.*

December 1937

## CARVING

*This photo shows the carving in process. The procedure is very like that of carving in wood or stone. The better known examples of this type of carving are found in the Egyptian bas-relief, the Mayan bas-relief and the bas-relief decorations of the Orient.*

*The color process which follows the carving is very complicated because there are a number of different types of lacquer used to achieve the necessary surfaces and coloration.*

*At different stages of the work a regular floor polishing machine is used for the grinding of the surface, along with very fine siliceous sand, pumice stone and rotten stone*

## CARVED LACQUERED LINOLEUM DOOR PANEL

*Designed and Executed  
by Domenico Mortellito*

*This is a right panel of a two-paneled  
door for the artist's New York home.  
The frontispiece shows a detail of this  
panel in color*



*Photographs by Gene Fenn*

## CARVED LACQUERED LINOLEUM SCREEN

*Designed and Executed by Domenico Mortellito  
for Mrs. L. R. Wasey*

*The color scheme of the screen consists of a very soft white  
background, and the siren is a mottled old gold, the back-  
ground of the narrow panel is black*





# COFFEE TABLE IN CARVED LACQUERED LINOLEUM

*Designed and Executed  
by Domenico Mortellito*

*The carved lacquered linoleum has become a distinctive feature of a great many pieces of modern furniture designed and made by Mortellito. The rich surfaces achieve depth and color like rare ceramics; and, like old Oriental lacquers, are as beautiful to touch as they are to look at*

# OVERMANTEL DECORATION IN CARVED LACQUERED LINOLEUM

*Designed and Executed by Domenico  
Mortellito for Miss Elinor Ladd*

*The color scheme of this Overmantel is a lovely soft combination of antique green and ivory with very delicate suggestions of an earth red*



# An Adventure ★ in Painting ★

First in a Series of Instructive  
Articles on the Art of Oil Painting

by  
JOHN M. SITTON

**A**N Adventure in Painting. We have chosen our title, not because it is a high-sounding title but because every true artist, whether professional or amateur, actually looks upon his struggle with paint and canvas as a thrilling experience, and—to quote Webster: “Adventure—The encountering of risks; hazardous and striking enterprise; a bold undertaking in which hazards are to be met and the issue hangs upon unforeseen events; a bold undertaking.”

Painting is indeed a bold undertaking. One never knows, when he first takes up his brush, into what strange and unfamiliar paths of thought and expression this new companion of his creative hours may lead him. Beginning with the obvious ambition to paint nature as he sees her, and with a worship of the great naturalistic painters such as Vermeer and Chardin, he may end by becoming a worshiper at the abstractionist shrine of Braque or Leger. Between those extremes lie areas of philosophic and technical ideals through which his steps may wander. If the possibility of such violent spiritual encounters with conflicting philosophies of art and technical theories is not adventure, we know not in what direction adventure lies.

In this adventure, as every artist knows, there are moments of doubt and discouragement, even despair; then there are the mountain peaks of ecstasy when one's creative brush has finally reached the height of some technical objective. But the peaks are only points: there is room there but for a brief stay. From their altitudes one discovers new eminences that were hidden before. And to breathe the air of these new altitudes it is necessary to go down into the deep valleys again and gather up strength for the new climb.

This adventure of painting begins at the moment of one's decision to make the journey. There is excitement all along the way. We are learning a new language. We are growing new wings for our thought and emotion. The simplest truths we learn fill us with delight; the revealing light which our new vision casts upon familiar objects clothes the world with unsuspected beauty. The price of this new vision is, of course, unremitting toil and the refusal to be cast down by frequent failures. Only those with at least a spark of genius are willing to pay the price.

In these chapters we are going to seek inspiration and direct help from the masters of painting. In each chapter we plan to show the canvas of some old master or contemporary artist of note and in his work point the lesson to be learned. This study will be



At the conclusion of his training at the Yale School of Fine Arts, John M. Sitton captured the coveted Prix de Rome in 1929 and proceeded to Europe to pursue his studies under the direction of the American Academy in Rome. Since his return to America his work has been frequently seen in exhibitions and he has executed several commissions for murals. He has assisted Eugene Savage and Barry Faulkner at various times and has been on the teaching staff of Cooper Union, New York University, and Columbia University. At present he teaches painting at the Finch Junior College in New York. Sitton was one of the first painters to receive a mural commission for the 1939 World's Fair.

*A Letter from Eugene Savage*

*“Editors, Art Instruction:*

*I learn with pleasure of the series of articles on the fundamental approaches to painting about to be included in Art Instruction, written by John Sitton. He is a complete craftsman and writes as he paints, with enthusiasm. He can be expected to convey important and vital things to your readers.*

*Sincerely yours, Eugene Savage”*

supplemented by directions for the student's creative work with palette and brush.

“Why,” you might ask, “do we start with still life?” For one thing, still life has the great advantage of staying still! Also the gradations of tone and color to be found in any still life arrangement involve universal truths in problems of color and light, which apply even to the most complicated figure arrangement. One who learns to paint still life has learned to paint. A still life by such a master as Chardin is truly a great form of art. See page 12.

Now let us arrange a still life group that will make interesting subject matter for a picture. We shall limit ourselves to three or four simple objects: a vase or pitcher, an apple and an orange or a pear.

Place these on the table so that a strong light falls upon them and casts interesting shadows. Spend plenty of time with your lighting effects. Notice the dramatic quality which light and shadow have given to the studies in the three large photographs, particularly the two upper ones. The lower one is rather flat. Shadows not only help in dark and light composition; they supply great depth and interest of color.

Think also of an interesting vantage point from which to view your set-up. Perhaps you will put it on a low table or chair so that you view it from

*Continued on page 30*

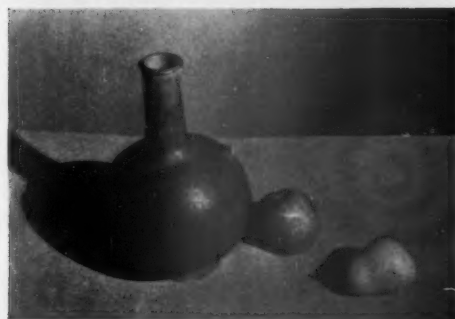




LIGHT  
AND  
SHADOW  
give  
DRAMATIC  
EFFECTS  
in  
SIMPLE  
STILL LIFE  
GROUPS

*Photographs by Don Selchow*

*Experiment  
with the Viewpoint*



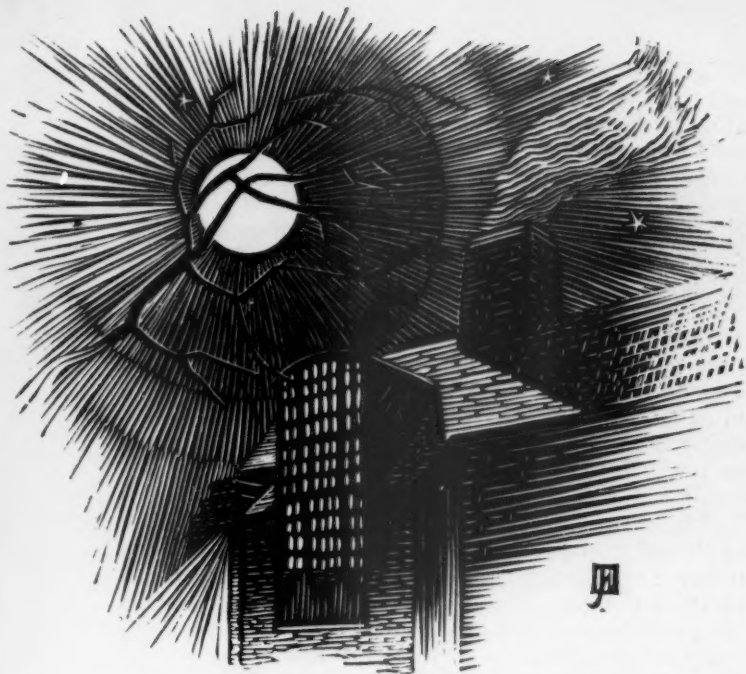


## STILL LIFE PAINTING IN OIL BY JEAN BAPTISTE CHARDIN

*Jean Baptiste Chardin, a French painter of the Eighteenth Century (1699-1779), was the son of a carpenter. He lived his life in middle-class simplicity and pursued the tenor of his slow, painstaking way uninfluenced by fashion. He was one of the greatest still life painters. Tableware, cooking utensils, vegetables, fruit, a loaf of bread—these homely objects he glorified by restrained and charming color, fine realization of form and distinguished composition.*

The student should face his work with the simplicity and honesty of Chardin, who in this picture chose common objects of everyday use. Arranging these undramatic elements in a well-studied composition he produced a superb piece of craftsmanship. Light and shadow are seen here to be vital factors in the composition as they are in the photographic studies on the preceding page. Observe the artful placing of objects to create a balanced arrangement that is pyramidal in general shape. Note how the long horizontal line of the leather case is interrupted by the vertical line of the pitcher, and the pipe stem breaks across the otherwise monotonous line of the case, serving as well to point and accentuate the central motive of pitcher and cup. Would the composition have been as happy if the pitcher had been moved slightly to the left?—to the right? What function does the other pipe (lying on the table at right) perform? Cover the spot of light, which is the bowl, and see if the goblet becomes detached from the group. It would be helpful to make a line tracing of the objects, then try moving things around a little. How easily the eye concentrates on the main point of interest—the pitcher. But observe the secondary points of interest and note how your attention travels from point to point in this well-organized composition. Examine the picture with half-closed eyes to facilitate this analysis.





ALLEN LEWIS, in preceding numbers, has so effectively demonstrated the various phases of relief printing that I hesitate to add anything to the teaching of such a recognized master of the graphic arts. But the Editors point out truthfully enough, that every artist and craftsman develops methods and devices of his own and that an exchange of shop-talk is both stimulating and profitable. I will confine my remarks chiefly to mechanical developments that are the fruit of my experiments with this fascinating technic. These developments seem to come through a personal, loving familiarity with every phase of the craft, which I feel can have a distinct influence on the esthetic result. So I like to urge an intimate knowledge of materials and processes and a certain amount of experiment with them, which, in leading to personal ways of doing things is also likely to lead to more personal artistic expression.

But a word of warning must be thrown in, hastily: don't let craftsmanship get in the way! I suspect we are all naturally craftsmen, which accounts, incidentally, for the fascination of all printing processes. From bitter experience I know that it is easy to become so interested in rigging up presses and methods of one's own, that one seldom prints anything. So "temperance in all things" seems to work well, even in craftsmanship.

## LINOLEUM

In printing from linoleum I have always mounted it type-high, chiefly because I've often had occasion to design something to be used along with type. I have sometimes used Parazin, the rubber-composition block that is made especially for printing, and comes type-high. It will stand up better in commercial printing, and will print better, than linoleum. But for my own work I still prefer linoleum to any of the substitutes I've tried. However, there is a great difference in linoleum, and it must be good. Unfortunately, too, it seems that it must be expensive. I feel that much of its reputation for crudity is due to the practice of begging scraps of "battleship" from the linoleum sections of department stores. This is usually corky and no good. The best I've used is Armstrong's Desk Top White, No. 23; it is a most sympathetic medium: excellent in quality, seldom gritty, delightfully "buttery" to cut into. A thin

# Notes on LINOLEUM PRINTING

by James D. Havens

*This article by James D. Havens is the third in a symposium on prints and print making which began in the September number with the work of Allen Lewis. In October and November, Lewis discussed the technic of wood engraving and color printing. The series of shop-talks will be continued throughout the year by several well-known artists and print makers. Through their discussions we hope the sweet smell of printers' ink will win fresh devotees to the ranks of American graphic artists.*

★ ★ ★

gauge, scarcely over 3/32 of an inch, is thick enough, and cheaper; I've never seen any need for the heavy thicknesses.

The advantages of white linoleum—white all the way through—over the brown, are distinct. The surface can be stained a light gray, blue, green, or any tint you like by rubbing a few dabs of printers' ink of the desired color into it. I rub it in hard with dabs of strong color and then rub off as much as possible, which leaves a light, even tint. Thereafter every cut made upon that surface will show up white, as it will appear when printed. It's a positive process, whereas the usual proceeding is first to whiten the surface of dark brown linoleum, so that each cut will appear dark, or the reverse of the way it will print.

As will be seen from some of the illustrations, which are reproduced exact size, quite fine work is possible with this quality of linoleum. And I have seldom had trouble with its breaking down, even in the roller press which really gives a tremendous squeeze on only a thin line across the block at any one time.

First I mount the linoleum with Duco Household Cement, which has the advantage of being waterproof, on blocks of plywood. About every six months I go to a lumber mill where for thirty cents or so I'm allowed to pick a big armful of 3/4-inch plywood out of the scrap pile. I work the plywood blocks with a sharp plane and sandpaper so that at least two sides make as perfect a right angle as possible. A circular power saw should be a great help here but I'm not yet blessed with one. Then with shellac, which has been much thinned with alcohol, I cover the plywood blocks on all edges and both sides; also the burlap back of the linoleum. The shellac is to keep out all moisture, as you will see; and it will dry sufficiently within half an hour. Then spread the Duco cement evenly on both linoleum backing and wood, and press tightly together overnight in a vise (between boards, of course), in a letterpress, with clamps, or any way to get a good flat squeeze. If the linoleum is a thin gauge this will be a little under type-high, but the



whole can be blocked up in printing as required, with pieces of card cut from the boards the laundry sends back with your shirts.

The Armstrong White linoleum is fairly smooth as it comes but for fine work it needs to be much smoother. I've found very useful a "Wet-or-Dry" sandpaper, the paper of which is oiled so that it is not affected by water. Most handy also is a little metal gadget with a handle and flat surface upon which can be tightly clamped a small sheet of sandpaper. It is obtainable at five-and-ten-cent stores, paint, or hardware stores. I firmly wedge the mounted linoleum on a workbench, and go at it with this wet sandpaper mounted on the flat gadget, using considerable water, elbow grease, and a fairly coarse sandpaper, say 3-0 or 4-0 at first, and ending with 7-0. It is surprising and gratifying to find that this coarse abrasive will seldom scratch the linoleum surface. The surface resulting is beautifully smooth and white, and delicious to draw upon with pencil or waterproof India ink. It will give a very clear rubbing from a pencil drawing. Having used waterproof cement and having shellacked everything exposed, the mount will not warp from the water, and the linoleum will not loosen.

I generally make innumerable pencil drawings on tracing or layout paper until I have just the right one for a key or main block; then I fasten it face down on the linoleum by thumb-tacking to the edges or back of the wood mount. This holds it in place while rubbing firmly in all directions with the edge of a spoon or anything to give good contact without tearing the drawing. My pet kitchen spoon is worn so smooth and rounded that I should hate to give it up. The rubbing will be so clear that you can go over it directly with waterproof India ink. As soon as the ink dries you may tint the entire block with printers' ink as explained above; if you rub it off hard enough with a clean cloth it will be quite dry so that you

may proceed with the cutting immediately. This rubbing will affect only slightly the ink drawing; there will be plenty left as a guide in cutting.

Sometimes I find, in the excitement at this point, that the moisture of my supporting finger resting on the block mottles the tint on the block. A small square of celluloid can be used under the supporting finger without too much difficulty.

It will soon be evident that fine work is a nice balance between the quality of the linoleum, the sharpness of the tools, and the care taken in printing. Sharpening tools is a knack, and not easy, but they must be sharp. Mr. Lewis' advice on tools and sharpening them has taught me much; we can all afford to study his remarks carefully. I've found useful a small but powerful magnifying glass, which can be had from optical stores for fifty cents. When you look at the edge of your tool, held at just the right angle under a strong light, there will be no glint from the light on the edge itself if the tool is sharp. You will soon get the *feel* of a sharp edge when trying it on a scrap of linoleum.

### A HOME-MADE PRESS

The press shown in the photograph is the result of several years' fussing, adding gadgets here and there, as results—or lack of them—seemed to demand. I had great fun with the making of it, and it did the work. I must admit that recently I've acquired a small Washington Hand Press, which simplifies and hastens the work, especially registration; but as far as perfection of impression goes, the press shown can be *made*, with patience, to do just as good work. It is evident this was made from a wash wringer; no great expense is involved in the rather extensive modifications. In using a wringer I had soon noticed that the resilience of the rubber rollers was responsible for smeared impressions particularly at the entering and leaving edges. The problem was to eliminate as much "squeegee" as possible.

So first I built the type-high bed—merely a shallow box without a cover—with hard oak for the two long edges (type-high) which take the pressure. For the bottom, Masonite Tempered Presdwood a very hard brittle wood composition about 1/8-inch thick is good; it can be had from a lumber mill. The bed is about 24 inches long and not quite 12 inches wide.







Photo by Nathaniel Havens

The whole was sturdily put together with glue and screws.

The wringer should be equipped with ball bearings, otherwise the action of the finished press will be pretty tough. Most wringers are only ten or eleven inches across, which I soon found to be a bit too small. Fortunately a department store had some "blank" rollers twelve inches long. I snapped them up and increased the size of the frame to fit by replacing the wooden bar across the top of the wringer with a longer piece of heavy oak. I removed the lower parts of the wringer and merely mortised the two upright side pieces into one of the planks on my work table. These planks were conveniently two-by-twelves. The frame was held tight to the plank by passing through both sides of it beneath the plank, a long iron bar threaded at each end and secured by nuts, one of which shows in the photograph. The plank was also gouged out so the lower roller fitted down into it some little way, and the part of it that still projected above the plank was compensated for by adding wooden tracks along the plank for the bed to run on.

The essential improvement was a hard surface for the rubber rollers. This was done by slipping over them lengths of brass pipe, which comes smooth and in different diameters and gauges; it should be rather heavy as there is a great strain upon it at each

*This photograph, taken in Havens' basement print shop, shows the ingenious adaptation of an ordinary clothes wringer to the purposes of art. It is a thoroughly practical press for relatively small blocks and Havens has done some of his best work on it. He now uses a Washington Hand Press which has obvious advantages.*

end where it engages the oak edges of the bed, under pressure. I believe the pipe does not need to fit the rollers tightly; at first mine did, and the top one finally broke down at the ends. I merely got a length of the next larger size pipe and slipped it over the old; it fitted loosely, but seemed to work the better for it. When everything is under pressure, the whole will be rigid, and the bed should run smoothly and quite easily between the rollers.

#### PRINTING

Build up the block with "make-ready" so it is just a hair higher than the siderails of the bed; then as it goes between the rollers tremendous pressure will be exerted upon it. This is especially so if everything is tight, with the set screws at the top of the wringer tightened so that the rollers engage the sides of the bed firmly and without give. To avoid give, it is best to remove the springs with which wringers are usually equipped.

For registering color blocks, I used a firmly built wooden right angle, wedged upon the bed as shown in the photograph. It must be about  $\frac{1}{8}$ -inch less than type-high. Into this right angle the true-square cor-

*Continued on page 19*

# your friend the Engraver

## THE BEN DAY PROCESS



S. N. Randall  
of Phoenix Engraving Co.

gives practical pointers on drawing for reproduction and demonstrates how co-operation of photo-engraver and artist leads to economy and better handling of the job.

THE Ben Day process is the successful result of efforts to produce the effect of halftone without recourse to the expensive halftone process. It takes its name from Benjamin Day, its inventor. A line engraving, as has been pointed out in previous articles in this series, costs considerably less than a halftone, which involves the use of "screen" to break up the image into a series of dots.

Imagine sheets of gelatinous, flexible composition, as thick as cardboard, stretched over frames about 16 x 20 inches. These "shading films" have been moulded (on one side) into relief patterns of parallel lines, dots, and a great variety of designs: a few of them are shown herewith. Select one of these films and ink it (just as you would a wood block) with a printer's roller. Then lay it down on a piece of paper; the pattern of the film will be transferred to your paper. The principle of the Ben Day process is as simple as that; except that the Ben Day operator in the photo-engraving shop, lays the shading film down on his metal plate rather than on the artist's drawing.

Suppose the drawing A comes to the photo-engraver with directions to put a light Ben Day tint over all, making a squared cut as at B. The engraver photographs the drawing and from the photographic negative makes a print upon a sensitized zinc plate. Before etching, the plate goes to the Ben Day operator. He selects a shading film suitable for the particular job, and, after inking, lays it down upon the plate, depositing the pattern of small dots—a light tint is desired—over the entire surface. The plate is then dusted with "dragon's blood," the red powder adhering to the wet ink dots. Subjected to heat, this powder fuses and protects the dots from etching when the plate is put in the acid. Thus the pattern of the shading film becomes a relief pattern on the finished plate.

Now suppose we ask the operator to silhouette the figure and column, leaving the background and other parts white as at C. How can he manage that? Simple enough. Before laying his tint on the plate he paints the background, stock-

ings, and shirt with gamboge to protect those areas from receiving the Ben Day film. The film is then laid on the plate. Put under running water, the gamboge washes away, leaving the areas which it covered free from Ben Day pattern. All the rest of the plate carries the imprint from the film. The plate is now ready for etching.

The Ben Day operator begins to warm up to his medium in fig. D. There we see variations in tone. That looks a bit tricky. Let us follow his work step by step. When the zinc plate comes to him for treatment it is in the condition shown at A. That is, if etched without further treatment by him the plate would make prints like A. First he paints with gamboge all the parts to be left white, as already described, and then applies the Ben Day tint to the surface of the plate. If the plate were then etched it would make prints like C.

But it is not yet ready for the acid. The operator begins to develop his darker tints, working always from light to dark. He now covers with gamboge those parts that are to remain *lightly* tinted—only the column in this case. Only the flagstones, skirt, bare legs, and face now lie exposed on the plate; and he is ready to darken these parts.

To understand how this is done we must first examine the apparatus as pictured in fig. 5. You will see that the printing film is hinged to a rod by means of micrometric adjustments EL and ER. By turning the thumbscrews, the printing film can be shifted to right or left or backward and forward. These movements of the film afford the means for darkening the tints as desired in D.

After the operator has laid his first light tint as in C, and has then "stopped-out" the column by painting it with gamboge, he unclamps the printing film from the holder and gives it a second inking. He then replaces it in the holder. Now if he should swing it down on the plate again, its relief dots would exactly register over the dots already printed on the plate, for this is a precision instrument. But before applying the film a second time the operator turns the adjusters EL and ER, shifting the film slightly, almost imperceptibly. When the

film touches the plate in this new position the dots will be spread a bit, enlarged. Look at these darker tones through a high-powered magnifier and you will see that they are not perfectly round as are the original dots.

Still darker tints appear in cut E, the finished job. These were produced by the stopping-out and film-shifting processes just described.

These movements of the printing film thus enable the operator to produce innumerable variations of tone with a single film, as the four-directional adjustment of the apparatus permits unlimited enlargement of the dots. They even make it possible to produce gradations of tone, as in the shading of the column. This shading technic can best be understood by study of the cut F, where the graded tint covers a larger area and traces of the movements can be better followed.

The background here gives the suggestion of a water color wash, deeper in tone near the column and thinning out at the edges, an effect produced by building up the tint tones through a series of film movements. After the first light tint had been applied, the operator painted his gamboge over the edges (where the tint shows lightest) and laid his second film after shifting it a bit. By repeating this process of stopping-out and film-shifting, he gradually built up his darker values. Indeed there is no limit, *other than expense*, to what might be called Ben Day painting.

But expense is just what Ben Day is intended to avoid. A Ben Day job like fig. E is about as expensive as a high-light halftone reproduction of a wash drawing. It takes time to perform these Ben Day operations, and the operator is a highly paid craftsman. So we must use this process with discretion.

One of the most important uses of Ben Day is in color work where the cost of halftone color-plates can be eliminated by this process. This will be demonstrated in future articles. (For still further examples of Ben Day treatment the reader may consult my first article in the April number.)

Figures 1, 2, 3 and 4 demonstrate the  
*Continued on page 18*





A



B



C

A  
DEMONSTRATION  
OF THE  
BEN DAY  
PROCESS



D



E



F



Fig. 1



Fig. 2

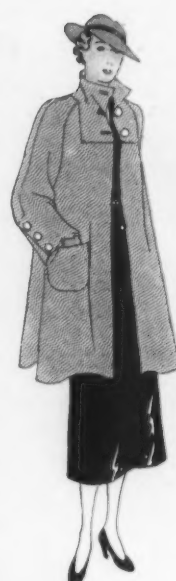
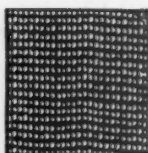
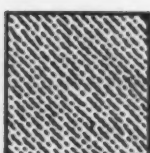
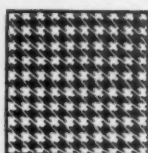
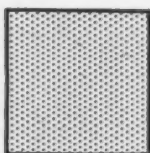
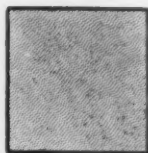
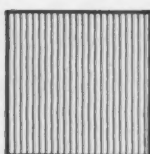
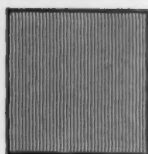


Fig. 3



Fig. 4

very common uses of Ben Day in newspaper fashion figures. Number 1 shows the artist's original drawing; the other figures show the application of Ben Day screens of different patterns. They suggest the wide variety of effects which are possible with this shading medium. In figure 4 the skirt, black in the original, has been made lighter. It costs more to put a light Ben Day tint over black because the Ben Day screen has to be laid down upon the negative rather than upon the metal.

Unless the artist has had considerable experience with Ben Day work he would do well to seek the advice of the engraver who is to reproduce the work he is planning. From him he can learn just how his drawing should be handled to give the best results and to be as economical in reproduction as possible. It's far better to have "your friend the Engraver" set you right in these practical matters than to exhibit your ignorance before the agency director who buys your work.

#### BEN DAY PATTERNS

*We show herewith a few of the Ben Day screens which are available for creating many diverse effects. In addition to the dots, lines, and stipples there are screens which give fabric patterns in sufficient variety to represent many types of textiles. Such use of Ben Day is commonly restricted to newspaper work, halftones usually being employed in magazines that use good paper and fine printing*

★

#### BEN DAY SHADING MEDIUM

*This is one of various types of the Ben Day Shading Apparatus. The cut shows the printing film clamped to the micro-metric adjusters EL and ER and lying in contact with a drawing or a metal plate*

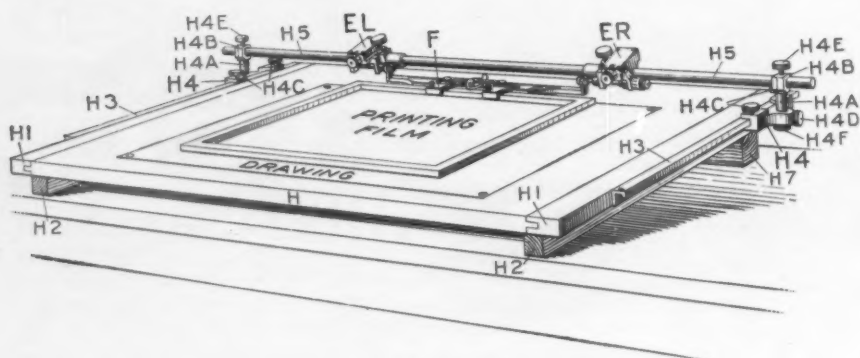


Fig. 5

Indeed the artist who takes the trouble occasionally to go with his drawing to the engraver's shop and talk things over with the man who is to make his plates is less liable to be disappointed when he sees his work in print.

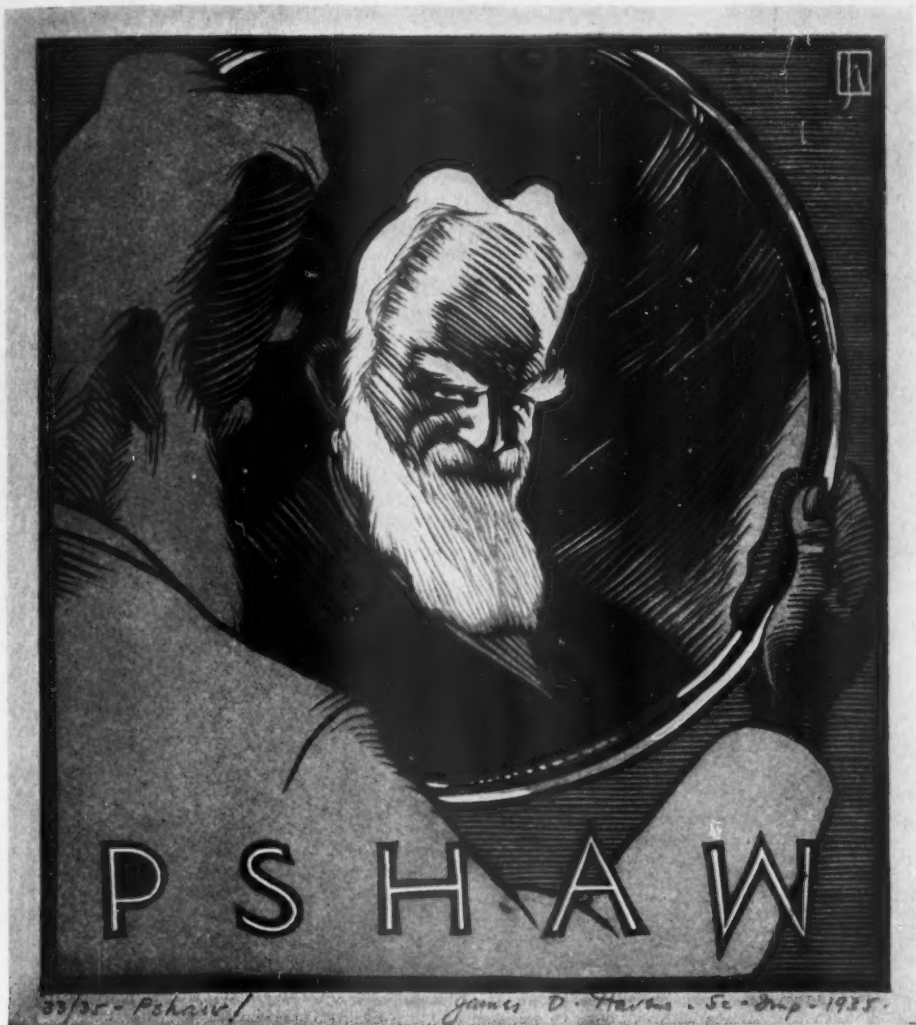
To be sure it's the engraver's business to reproduce whatever kind of drawing the artist chooses to send him. That is the attitude some artists take, refusing to bother their heads any further about the matter. Others give considerable thought to the technic for the particular job in hand; they give thought to the amount of reduction required and various other practical considerations upon which the successful reproduction of their work depends.

Let us realize, too, when we see the drawing on the printed page that it has passed through many hands. It is the combined product of artist, engraver, and printer. Certainly the more each of these three partners knows about the other's working conditions the better all can co-operate for the perfect result.

Both artist and printer have the right to demand good plates of the engraver: it is just as reasonable for the engraver to expect the artist to supply drawings intelligently adapted to a particular process.

Another thing—"There are certain fine discriminations in values and qualities which," says Sid Hydemann in his informative book, "How to Illustrate for Money" (Harper), "while suitable for easel paintings, simply will not reproduce."





*Halftone Reproduction of a  
Color Print by James D. Havens*

*We regret being unable to reproduce something of Havens' in color, for his color prints have an individuality and charm that have given this artist an enviable position among contemporary color printers.*



*The Editors accept full responsibility for placing this little cut alongside "Pshaw."*

#### **LINOLEUM PRINTING** *continued from page 15*

ners of the blocks must fit firmly so they cannot move; they can be held there with a heavy rubber band (B, in the photo) such as can be cut from an old inner tube. That holds the blocks, always in the same position. Then you must hold the paper, in some fashion, always in the same relative position to the blocks. I did it by carefully sharpening with a file both ends of tiny brads, and setting two of these points into the top of the wood right angle, holding them with pliers and pushing them straight into the wood until only the points projected, scarcely  $\frac{1}{8}$  inch; for the points must clear the roller as they pass under it. The two points can be set at convenient spots so that when the paper is placed in proper position on the block they will bite into one margin. A narrow strip of linoleum, long enough to cover both points, can be laid over them after the paper is placed and will cause the points to puncture the paper as the bed is passed under the roller; this will also tend to hold the paper tight upon the points and help prevent a sometimes annoying slip of paper on block, which happens in a roller press if the ink is not tacky enough. In printing I often use a laundry shirt cardboard placed over paper and all as the bed is run through the press; this helps hold everything in position, prevents buckling of the paper (another annoying habit of the roller-type press, especially with large, solid blocks), and serves as padding. In general, however, I like to avoid the use—or misuse—of padding; I prefer to print with hard, flat surfaces in contact, as much as practicable. Thus in place of the

cardboard I have generally used a thin sheet of smooth spring brass; this has seemed a great help.

It will be readily seen that after a first impression has been taken there will be two holes in the margin of the paper made by the points, so that whenever it is necessary to return the paper to exactly the same place on the press, all that is needed is to replace the holes on the points. That little operation is a knack in itself, but it becomes much more simple after it's been done a bit.

Linoleum being soft (compared with a wood or metal block) will print badly on the edges if the block is a vignette or has much delicacy near the borders. There will not be much trouble with a comparatively solid block having solid edges or heavy margins. To print a delicate thing (such as the little design of the moon over my studio window) I prepare the block larger, to start with, than the finished print is to be, and in cutting leave an uncut strip of linoleum around and a little distance from the design itself; or at least on each side of the design as it goes under the press roller, and a little longer than the design; so the latter is protected both as it goes under the roller and as it emerges. These strips show clearly in the photograph, on the block on the press bed and also on the block standing on edge just behind the bed. In the latter block two small designs were cut on the one block and printed simultaneously.

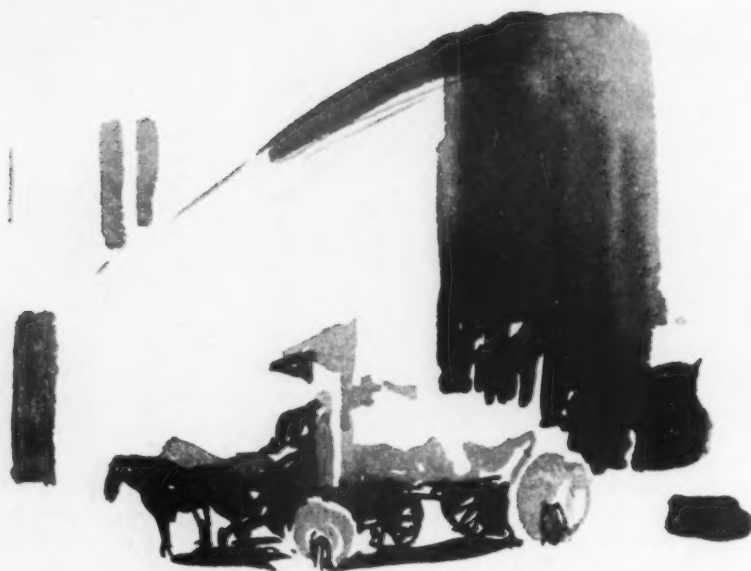
These protecting type-high edges will of course  
*Continued on page 25*



# Let's go

Seventh in a series

One morning last Spring I snapped this photograph on one of New York's lower East Side streets. It's a confusing scene, but has good pictorial elements—not the least of which (to me) are the horses—and what a beautiful shadow under the wagon! Confusion results when foreground and background tones merge as they do here. That creates a kind of camouflage which destroys legibility. We can secure legibility by silhouetting foreground objects against the distance. In this scene the wagon and its cargo are already silhouetted light against dark. By making the distant buildings light we see the horses in silhouette. Then the entire horse and wagon group separates itself from the background.



*Students of pencil or pen sketching might like to use these subjects as practice material. Whether working in either of these media, preliminary brush and wash studies will be found helpful, especially if done on a small scale*

The center sketch is nothing more than a diagram in wash, an effort to create a strong, simple pattern of light and dark—a composition motive. The lower cut shows a further development of this motive. Intermediate tones and details have been added to bring the study closer to realism, although it is by no means a finished sketch. Note that these added tones and details do not alter the basic pattern of the picture, but merely embellish it.

The two tall chimneys in the distance were improvised to prevent the interest sliding off at the left, along the sloping roof line. They also give a spot of dark that is needed here as a matter of balance. Cover them with a piece of paper and you will see how important they are.

Such sketches as these are recommended to students of composition. They take but a few moments and in a short time several different compositions can be tried. Why not make an altogether different composition from this photograph? Experiment with other subjects in the same manner. It's fun and serious study combined.





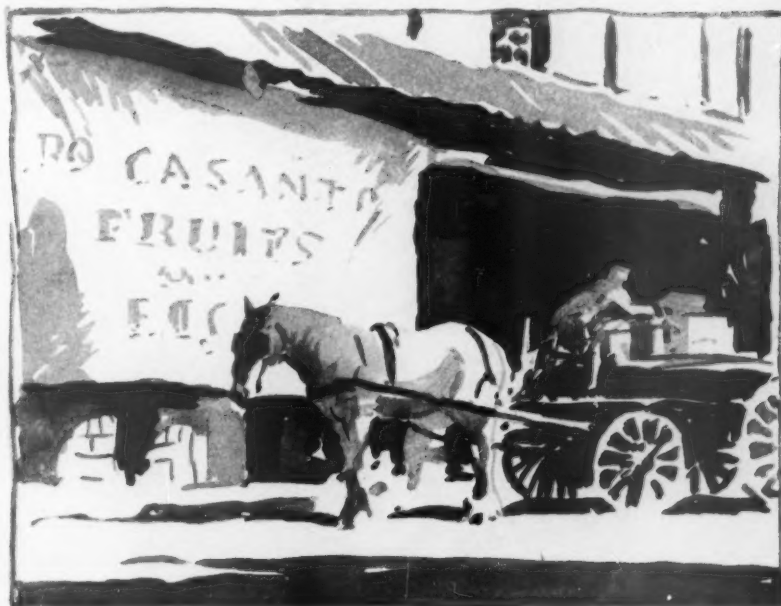
# Sketching

by Ernest W. Watson

Here we have a somewhat different problem. The picture is quite legible—we have a clear silhouette of horse and wagon—but the background is not interesting enough. Both of the sketches below show obvious means for getting more pattern interest and for enlivening the scene as well. The awnings and the produce piled up to suit the compositional needs of the picture. It is the exceptional situation which does not call for just such stage-setting and scene-shifting as this. Seldom does the artist find a composition completely satisfactory. He is always improvising and composing, dramatizing his subject.



The original sketches were made exact size of these cuts, with a number five sable brush and ivory-black water color on kid-finished bristol board. The brush is almost certain to contribute effects that might not have occurred to your pen or pencil



The photograph was taken rather late on a market day in Wallabout Market, Brooklyn. Two or three hours earlier the scene quite likely would have appeared more as I have sketched it. Note how the silhouetting of horse and wagon varies in accordance with changes in background treatment—light against dark: dark against light. I do not imply that this is the right way to do it: it is one way. In none of these discussions of sketching do I mean to be dogmatic. The student is merely invited to look over my shoulder as I sketch, and learn what he may. As a suggestion for further study of this subject, substitute a black horse and a white canvas-covered wagon.

Another way to experiment with this market scene is to make a vignette of it, rather than stopping the sketch by a frame (border line). Indeed the vignette is an important composition problem in itself, and a difficult one for the beginner. It takes considerable resourcefulness to get out of the picture gracefully without the aid of border lines.



*Budapest Cafe*

## THE WATER COLORS OF WALTON BLODGETT

**T**HE object of painting," wrote Russell Sturgis, "is to give us the glory of the world in light and shade or in color, associated with as much form as will give light and shade and color their most glorious development."

It is the "glory of the world" that we see in the water colors of Walton Blodgett, on exhibition at the Montross Gallery (New York) in October. The world seems so full of painters of open graves, dismal dames, and lost hopes generally, that when we encounter an artist to whom the world looks joyous we toss our hats in the air.

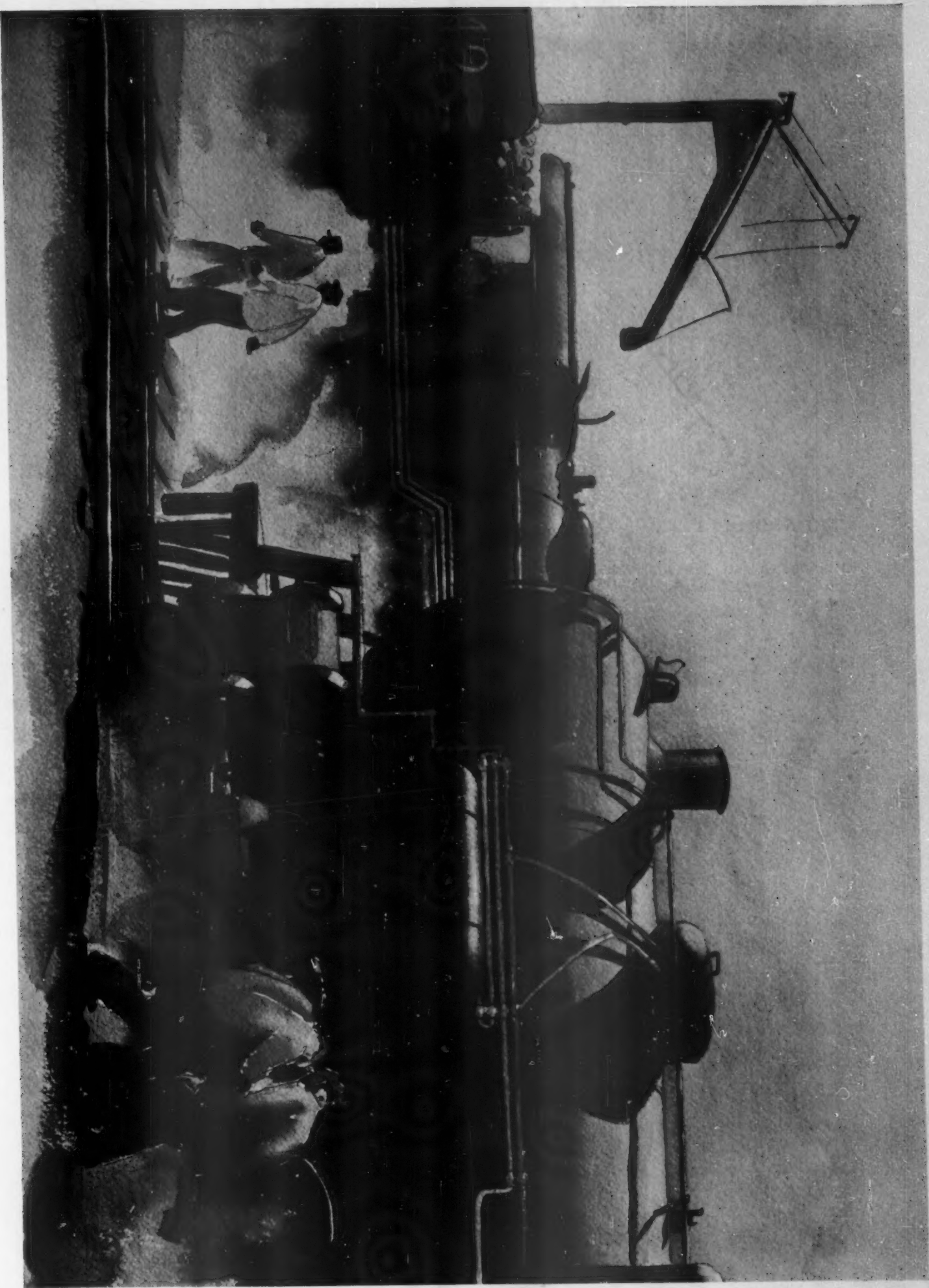
Blodgett was born in Cleveland. He came to New York to study at the Grand Central School of Art. After a year there he entered the Studio of George Luks and painted under his direction for three winters. During the summers he studied at Eastport,

Maine, with George Pearse Ennis and from him got the water color bug. Now he lives in Stamford, Connecticut, and has a studio in New York. Although he has had pictures in several exhibitions this is his first "one-man" show. The critics like it.

As can be seen from the halftones, Blodgett's technic is direct and sure. He knows what he wants to do before he touches brushes to paper. First he makes a very careful pencil drawing on his water color paper, sometimes spending several hours on this preliminary layout. When he takes up his brush he is thoroughly acquainted with his subject and the pencil layout relieves him of much concern about drawing while he is putting on his color. This he does with a No. 12 sable brush, a brush about 1 $\frac{1}{4}$  inches long and "fat" enough to hold plenty of color. A worn brush

*Continued on page 24*





UNION DEPOT  
*Water Color by Walton Blodgett*

GEORGIA  
CABINS  
*Water Color*  
by  
WALTON  
BLODGETT



**WALTON BLODGETT** *continued from page 22*  
is used to lay in the broad washes and a newer one, that points nicely, does the fine drawing. He begins with the lightest tones and builds the picture to the darks.

Blodgett favors a 160-pound cold-pressed paper about 20 x 24 inches. He has these sheets made up into pads.

Here's his palette:

Alizarine Crimson  
Cadmium Red  
Cadmium Orange  
Cadmium Yellow  
Yellow Ochre

Viridian  
French Ultramarine  
Monastrol Blue  
(quite like Prussian)  
Burnt Sienna

Of course Blodgett does a lot of painting direct from nature but a good bit of his finished work is done in his studio after preliminary pencil sketches, made on the spot, and quick color notations. He finds considerable advantage in the latter method: the essentials of the theme are retained rather than superfluous detail.

Many of the handsomest pictures in the present show are of Southern scenes, painted during a visit of several weeks in Savannah. This winter he intends to paint the waterfront and skyscrapers of New York.

Later we hope to reproduce a few pages of pencil drawings from Blodgett's sketch books, drawings which so often serve as preliminary studies for his water colors.



*Pencil  
Drawing  
from  
Blodgett's  
Sketch  
Book*



## LINOLEUM PRINTING *continued from page 19*

print. To prevent that, an impression can be taken on heavy wrapping paper and the design itself cut out from this impression with a razor blade or sharp knife. This results in a mask for the margins that are not to appear on the print. The mask may have sufficient margin so as to be registered on the nail points just as are the prints. New masks must be cut occasionally as they gum up with ink quickly in printing an edition.

The protecting edges are also a help in inking, especially when one uses large enough inking rollers. I use rather large gelatin printers' brayers—five or six inches long with a two inch diameter. Running the brayer back and forth many times, mostly diagonally, for even distribution of ink, one soon gets the knack of keeping one end of the roller always on at least one of the linoleum protecting edges, letting it slip off only at the corners.

If one is handy with a small metal drill it is simple to make a handle for a brayer roller by merely bending 1/2-inch strap-iron into a properly shaped double bracket and drilling holes for the bearings through each end. I mount the brackets in large wooden file handles. Of course for color work it's handy to have several brayers on hand.

My printing "plant" being in the basement I find the dampness annoying not only because it attacks every kind of metal subject to rust, but also gelatin inking rollers. When not in use I have to hang them on the first floor, which makes a surprising difference in the time they will endure without pitting from dampness.

## PAPER

The strength of the paper is important for this system of registry, for with weak paper the holes will tear out, or become enlarged, either of which is fatal. I've found only the soft, absorbent Japanese papers of much use to me. For most of my color work I use "Goyu" heavy weight. It is almost like blotting paper, yet very strong, and delightfully silky: altogether a beautiful challenge.

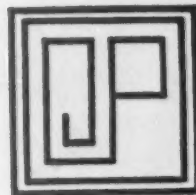
Ordinary cheap American newsprint will give excellent proofs for trial work on single impressions, but is not good for multiple color proofs: it is too weak to hold the nail points in registry. And of course it has no lasting qualities. Some of the very thin Japanese papers are quite low in price and give beautiful single impressions, so that I much prefer them even for trial proofs, for which purpose, incidentally, I seem to need large quantities of paper. "Moriki" is one of the very thin Japanese papers that I have found useful.

I usually have the paper dry, chiefly because of the difficulty of registry with damp paper. For single impression prints the use of dampened paper is certainly worth playing with, because much less ink is needed to cover on damp paper. And my experience confirms what many others have pointed out: that the secret of good printing is to get coverage with pressure instead of with quantities of ink. In other words, use great pressure and as little ink as possible to cover.

The Japan Paper Company, 109 East 31st Street, New York City, carries the Japanese papers referred to, and many other useful papers for block printing. These papers differ widely, with great possibilities for individual expression, and the most productive way to discover their possibilities is to try them out.

*Continued on page 34*

## Responsive Papers for Fine Prints



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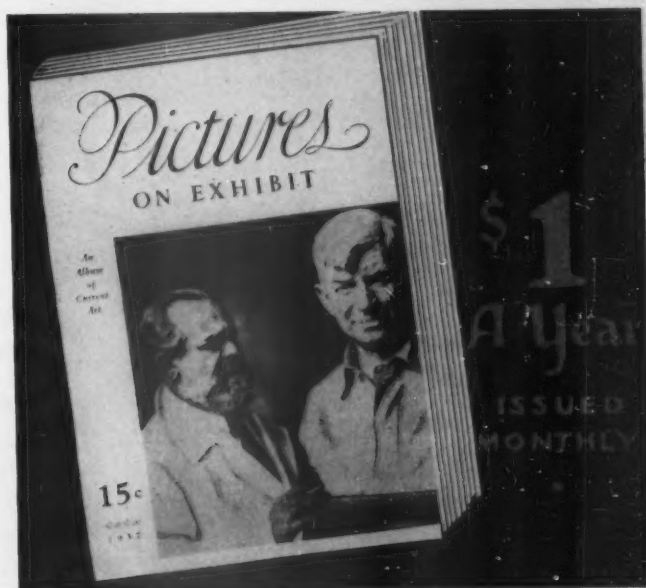
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# B O O K S

*Comment on Books, New and Old, Recommended for the Art Student's Library*

## THE LEADERSHIP OF GIORGIONE

By Duncan Phillips

197 Pages, 112 Illustrations, \$4.25

The American Federation of Arts,  
Washington, D. C.

This is an important and a beautiful book. Phillips is a critic and collector of and believer in what we call modern art. Among his pictures are great by-gones, reminders of the continuity of art, reminders of exacting disciplines. But he has the courage to take his chances with the present because what interests him is not chained to time. What interests him is the unquenchable impulse of creation. It is not surprising therefore that Duncan Phillips has written this book about the Venetian artist who was one of the great innovators in the history of painting. The book has been so written that it can be enjoyed by the general reader and yet be of scholarly import. It is full of half-tone reproductions. In short it is an inspiring and valuable contribution to the literature of art.

★ ★ ★

## AMERICAN ARTISTS IN COLOR REPRODUCTION

The American Federation of Arts,  
Washington, D. C., \$8.00

This is a most attractive portfolio of fourteen full-color reproductions of the work of living American artists: Henry Varnum Poor, Henry G. Keller, Millard Sheets, Winslow Homer, Franklin Watkins, Maurice Sterne, George Luks, Edward Bruce, Ernest Fiene, Henry Lee McFee, Leon Kroll, Charles E. Burchfield, Edward Hopper, and Thomas Eakins. The color plates are about 7 x 11 inches. They are uniformly matted in a heavy, cream, paper folder 14 x 17 inches. In addition to the catalog, biographical information and critical notes, compiled from various authors, are included about each artist.

The Federation announces that the artists are to share in whatever profits come from the sale of these portfolios—a praiseworthy innovation. This portfolio should be an important addition to the art collections of school libraries as well as of individual collectors.

★ ★ ★

## ONE HUNDRED MASTERPIECES OF PAINTING

With an Introduction by R. C. Witt

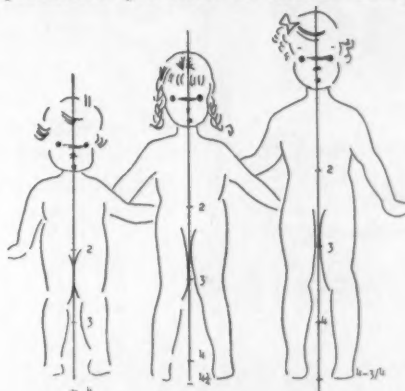
Frederick A. Stokes Co., New York, \$3.50

In this Anthology of Painting, the author has chosen from among the world's acknowledged masterpieces, in public and private collections, those pictures which justify their inclusion either for their own sakes or as representing particular schools or periods of artistic activity. Side by side with each of the hundred illustrations is a brief account, descriptive, historical, and critical, of the picture itself.

## FASHION ILLUSTRATION

By Christina Schmuck and Virginia Jewel  
McGraw-Hill Book Co., New York, \$3.75

This book has a threefold design: It is intended as a textbook for beginners in fashion illustration; as a textbook guide for the teacher of the subject; and as an aid for the practicing artist who is interested in acquiring further knowledge of any phase of fashion art—such as fur illustration, accessories, children, the male figure, new techniques, layouts, or reproductive processes. A fashion artist-



From FASHION ILLUSTRATION  
Reduced one-half

teacher of broad commercial experience and one who has studied the profession as an outsider looking in (often considered the most helpful viewpoint) have worked together to prepare this book. In attempting to give the young student the broadest possible view of fashion art, they have woven into their personal experience and observation the constructive criticism of leading art directors, artists, and editors in all branches of fashion illustration. Although the book is written for the student of fashion, any art teacher or student will find in it a valuable store of technical information.

★ ★ ★

## PIONEERS OF THE MODERN MOVEMENT

From William Morris to Walter Gropius

By Nikolaus Pevsner

Frederick A. Stokes Co., New York, \$3.50

Beginning with the debasement of art in the mid-Nineteenth Century, brought about by industrial tyranny, this volume traces the rebellion against, on the one hand, the stultifying effect of machine-made "art," and, on the other, the narrowness of the impressionists' retreat into an art for the wealthy and the esthete.

The achievement in steel of the great nineteenth century engineers, such as Brunel and Eiffel, is the subject of a highly interesting chapter. Not the least important section of the book is devoted to the great revolution in painting which germinated about 1890, and to its leaders—Cézanne, Van Gogh, Gauguin, Seurat, Rousseau, Ensor, Munch, Hodler, Klimt. The book is well illustrated.

## DESIGN IN FLOWER ARRANGEMENT

By John Taylor Arms and  
Dorothy Noyes Arms

Macmillan, New York, \$2.75

This is a good Christmas book for an artist to give his mother, aunt or one-time hostess who loves flowers—and what woman does not.

In the simplest and clearest terms possible, Mr. Arms defines the principles that underlie the creation of beauty, and proves that they are true in flower arrangement as in every other form of art. Every step of the way in making an arrangement of flowers is not only explained in understandable language, but illustrated with fine photographs, and also diagrams by Mr. Arms, which makes clear the designs in these photographs.

★ ★ ★

## TEXTILE DESIGN

By Anthony Hunt

Studio Publications, New York, \$3.50

To those who wish to know the stages through which a beautiful textile comes into being, this book is of surpassing interest. Illustrated by fine varnished half-tones and line diagrams (in Studio's best manner) it gives the designer clear and concise advice and explanation of such matters as: Screen Printing, Roller and Block Printing, "Classic" Designs, the Influence of Fashion, the Color Group, etc. This is a worthy addition to the Studio "How To Do It" Series.

★ ★ ★

## COSTUME DESIGN AND ILLUSTRATION

By Ethel Traphagen

John Wiley & Sons, New York, \$5.00

This is not a new book. Indeed it is now in its second edition. However, the fact that you will not find this year's hats and gowns in this book, in no way weakens the sound instruction which fills its 225 pages. The author, formerly on the staff of Dress Magazine and Ladies' Home Journal, some years ago founded the well-known Traphagen School of Fashion.

★ ★ ★

## THE STENCIL BOOK

The Modern Art Methods of  
Professor Emmy Zweybrück

American Crayon Company,  
Sandusky, Ohio, \$1.00

Emmy Zweybrück is affectionately known to many art teachers in America where she has conducted summer classes for several years. In this little book she demonstrates a technic that can be used for ornamental as well as for graphic designs, posters, murals and Christmas cards. The book is illustrated by reproductions of children's work, several of them in color.



# LETTERING OF TODAY

The Studio Publications, Incorporated  
381 Fourth Avenue, New York  
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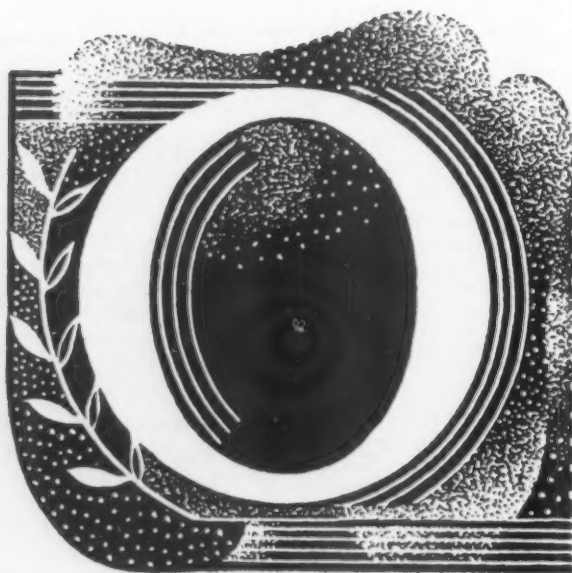
The illustrations on these two facing pages are from "Lettering of Today." What a time of it we had, thumbing through this exciting new book, trying to decide just which cuts to show our readers! Undoubtedly you would have chosen others. How any student of lettering—or any art lover for that matter—can resist this volume is a mystery. Its content is both practical and inspiring; its format is a true work of art, a quality all too rare in modern book making. Handwriting, manuscript, illuminated addresses, bookjackets, initial letters, posters, showcards, signs, every form of drawn lettering as distinct from type is included in the abundance of illustration reproduced in this book. Many of the illustrations are in color. There, we've exhausted our adjectives, and are not ashamed of our conduct. When a book like this reaches us we just can't help letting ourselves go!



above  
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(By courtesy of the Baynard Press, London)



# "On The Reed"

I was of late a barren plant,  
Useless, insignificant,  
Nor fig, nor grape, nor apple bore,  
A native of the marshy shore;  
But gather'd for poetic use—  
And plunged into a sable juice,  
Of which my modicum I sip  
With narrow mouth & slender lip,  
At once, although by nature dumb,  
All eloquent I have become,  
And speak with fluency untired,  
As if by Phoebus' self inspired.

*From the Minor Poems of William Cowper. Transcribed W. M. Gardner.*

W. M. GARDNER (Royal College of Art, London):  
Calligraphy in Red and Black on Paper. (Original 16 in. deep)

**ADVENTURE IN PAINTING** *continued from page 10* above. This often gives interesting perspective. In the small photographs you will see a group as you would view it from above, level with the eye, and below the eye level.

Try your objects in various arrangements before you start painting. Select the grouping which gives the greatest interest and variety. A good way to visualize how the objects will look or *compose* on your canvas is to cut, in a piece of cardboard, a square hole the same proportion as your canvas. Holding this at varying distances from your eye, you can visualize the effect as it will appear on your canvas. It is important to have the objects arranged so that they appear to balance. The arrangement need not be symmetrical but a feeling of balance must be achieved. A small light object, for instance, will often appear to balance two larger dark objects, and so on. This idea of balance in composition can be a highly personal interpretation.

We shall frequently refer to "line." This of course means the outline which separates objects from the background. "Line" is of great importance. The outlines of the various objects, whether they be light or dark, must flow easily from one to the other. One outline should not be so insistent as to monopolize the eye of the observer. If a line appears too long, place another object in front to break it.

It will certainly help the student to study still life paintings by old masters and contemporary artists. The reproductions found in books and magazines will serve this purpose. Make tracings of the outlines of objects; make dozens of such line analyses. The second "Adventure in Painting" will appear in the January issue.

### Pencil Drawing



Ernest W. Watson

**A**NIMALS, birds, beasts, landscape, trees, buildings and people are among the many subjects treated in the meaty little Watson volume pictured above. The author discusses the selection of materials and offers pointers on their use; demonstrates a dozen techniques, revealing the secrets behind them; he has arranged the whole for rapid perusal and ready adaptation.

This volume, while designed primarily for the beginner, offers much of interest to the more advanced student. The sketches themselves—typical examples of the work of this eminent pencil master—are worth more than the price of the whole.

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### Pen Drawing



Arthur L. Guptill

**S**TEP BY STEP the above book leads the reader from a consideration of the necessary materials through exercises designed to acquaint him with their use, until soon he is experimenting naturally and enjoyably with all sorts of subjects—still life, trees, landscape, buildings, animals, figures, etc.—treated in a variety of ways.

The volume is intended for the beginner at pen drawing, regardless of age. In addition to the more common pen techniques it offers some which are less frequently encountered—white outline on black; black, white and gray; silhouette effects, woodcut treatments, scratch board work, etc.

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## ★ *Announcing the* ART INSTRUCTION SKETCH BOOK ★

On the two following pages we inaugurate a new feature—the ART INSTRUCTION SKETCH BOOK.

This is designed to demonstrate, from month to month, by means of a variety of sketches by different artists, the use of all sorts of media and methods as applied to a wide range of subject matter. These sketches will be in pencil, pen, wash, crayon, charcoal, etc., etc. They will cover landscapes, marines, street scenes, exteriors, interiors, still life, animals, figures and the like.

Each sketch will bear a brief note calling attention to some leading attribute—perhaps its lighting, composition or technical handling.

To make these sketches of the greatest possible value we shall also list, where possible, the exact materials used. This feature should prove of vital interest, particularly to the beginner, who is often so bewildered by the multifarious offerings of the dealer in art supplies that he scarcely knows where to start.

We hasten to say, however, that it is not our intention, by this reference to specific products, even to hint that there are not many others of equal worth. These pages are not intended as an advertising feature in any sense but merely represent our earnest attempt to give you facts which we believe you desire and deserve. So please don't read into our notes the interpretation that we are stamping one material with our approval while ignoring another. In fact we think this service will be of the greatest benefit if we show from time to time the uses of many materials, rather than few. Obviously we can't show all the uses of any material. We shall doubtless stress new things and new uses of the old. If any of you readers have pet materials (or methods) which you wish demonstrated, tell us about them.

It occurs to us that many individuals (teachers in particular) may desire reprints of these pages in quantity for class room or studio use. How about it? Shall we make them available to mail at modest cost? We invite your reply. Let's have your frank comments on what you think of this new feature. Remember, it's for you!

*A. L. Gupta*

# ART INSTRUCTION SKETCH BOOK

conducted by

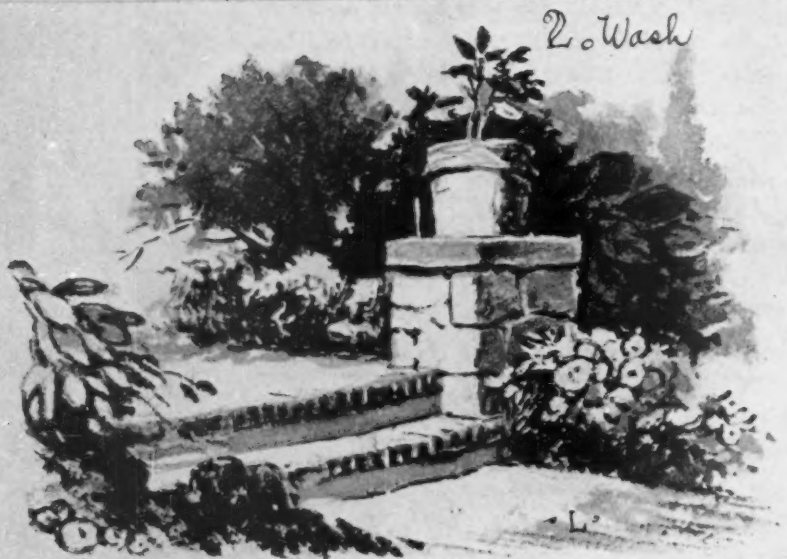
A. I. Gupta



R. Hammer Smith.

## 1. Pencil

This sketch has a vivacity resulting mainly from the juxtaposition of small lights and darks, the latter generally sharp-edged. It was drawn on Bainbridge Studio Bristol with Eldorado (Dixon) graphite pencils, grades HB and 3B. Note how well the foliage forms harmonize with the architecture. The figure adds a pleasing note of human interest and gives "scale" to the whole.



## 2. Wash

The "wash" sketch above was done on Winsor & Newton's ACM water color paper (rough) with Sargent lamp black water color. This was applied with a Devoe & Raymold's red Sable brush, Size 5.



## 3. Carbon Stick

This quick effect is an example of the now popular "broad stroke" work. It was formed very rapidly with a Koh-i-noor (Hardtmuth) carbon stick measuring about  $\frac{1}{4}$ " x 3". For the building a few end strokes did the trick: for the rest the stick was held flatwise. The texture results largely from the surface of the charcoal paper employed. This was MBM (Ingres) No. 235 (Steiner Paper Co.).







1. Broad pen

The vivacity of this sketch results largely from its repeated contrasts of pure white and almost solid black. It was done with an Esterbrook Drawlet Pen No. 18, using Higgins waterproof black ink on Arnold unbleached hot pressed paper, 72 lb. (Japan Paper Co.)



2. Fine Pen

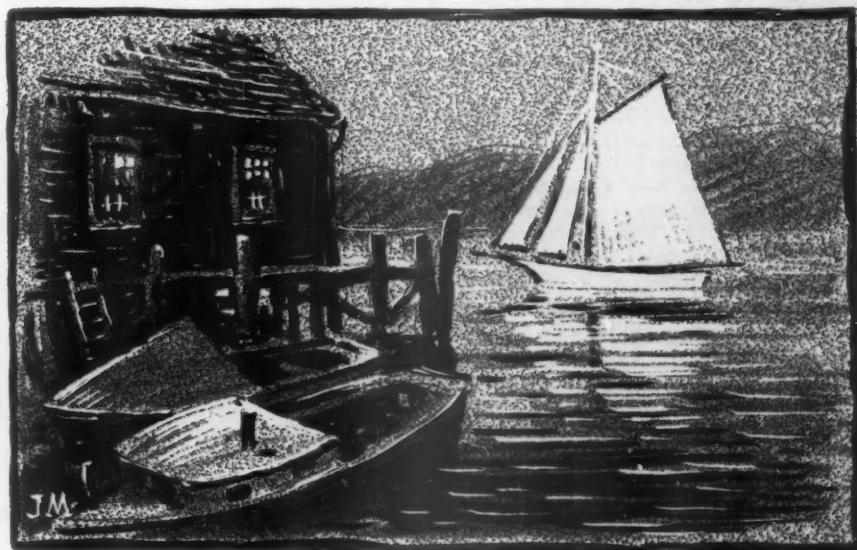
Spencerian Pen Points Nos. 97 and 98 (last series) were selected for this tree sketch. The ink chosen was "Yang Tse" black (Baillart) and the paper was white Strathmore No. 72, high surface - The dark mass of distant trees makes the rest brilliant by contrast.

This drawing shows a surprisingly quick way of producing results when time is at a premium.

It was sketched on a sheet of Ross board (No. 13 - Chas. J. Ross Co.) with a Glarco pencil (Glasner Art Supply Co.). Next, bluish work was added in black ink applied with a #5 red sable brush (M. Grambacher).

The whites were then scratched with a pen-knife, quite sharply pointed.

The fine dots were a part of the Ross board surface. Ink by Weber.

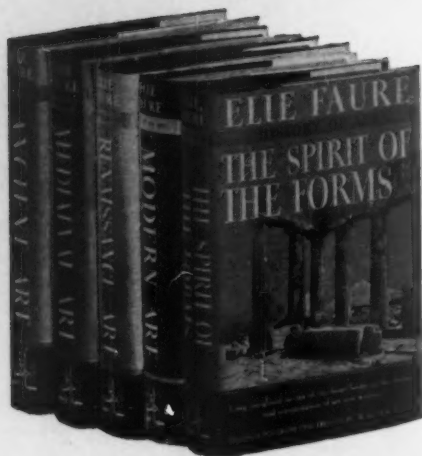


3. Ross board

2

ART INSTRUCTION SKETCH BOOK  
SHEET NO. 2

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*Arthur L. Guptrie*

## HISTORY OF ART

by ELIE FAURE

Translated by Walter Pach

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### LINOLEUM PRINTING *continued from page 25*

#### INKS

The problem of the permanence of color is one which, it seems to me, needs a lot of attention. Those of us who hope we are doing worthwhile work, ought to want it permanent. Yet most printers' inks are fugitive. Those described as "permanent" are only relatively so, not at all so in the sense that an artist demands. In general, any ink made for printing is not permanent. Artists' oil colors can safely be used for permanent color printing. For delicate work in multiple colors they are too greasy and slippery, especially in a roller press. If you can make them work for your particular technic, you are most fortunate. The disappointing thing about it is that printers' inks are superior, it seems, in printing qualities and brilliance to anything that is permanent. The best thing I have so far discovered is a heavy, artists' "stand oil" (a painting medium) made by the firm of Permanent Pigments of Cincinnati, Ohio, which is pure linseed oil treated with heat until it is viscous and tacky, similar in this way (only) to printers' ink varnish. This firm also grinds certain of their pigments, which are permanent, in stand oil. These, mixed with the heavy stand oil (or one may obtain pure dry pigments and rub them into the stand oil himself), can be made to print satisfactorily. Not as well as the printers' inks, and not as brilliant or intense in color; but I prefer to sacrifice some measure of these requirements if I must, for I feel strongly that I am bound to use permanent materials, in any medium.

And so, though the craft must be kept as a means, not an end, still a reasonable time, effort, and patience in devising one's own methods can be a real stimulus; occasionally something develops that gives a healthy glow of satisfaction. I felt myself adorned with such a glow recently when, examining a catalog describing a small roller proof press, I found the roller described as having a hard surface but softer core, making for "self-adjustment to reasonable irregularities in type or plates." Exactly what I had arrived at with my wringer rollers covered with brass tubing! All I knew about it when I rigged it up was that it worked! I know of a large commercial publishing and printing establishment in which the foremen in various printing departments are always devising little improvements to make sundry printing machinery fit their particular needs better—machinery which would have seemed the last word in mechanical perfection. And goodness knows if a commercial house can consider tinkering profitable, an artist ought to find time for a bit of fruitful experiment!

If these notes lead any one worker to a more resourceful use of materials at hand, I shall be repaid for my trouble—but I'll be happy indeed if he is helped thereby to take the further step in resourcefulness: to see a subject for his block where none appeared before. I hope I may never be so blind as to see no new subjects in my own back yard; for it isn't what's there, but what's happening to what's there. So the old back yard is never the same.

It's not a picture of a tree, but of how *that* tree grows; not a picture of the sea, but of how a fluid force meets the ageless edge of a continent.



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Place" sent upon request.

## *In Combination with Black*

**T**HOUGH many successful sketches are made with "Koh-i-noor" colored pencils or crayons alone, it is not unusual to find others in which color is employed in combination with black. In the sketch shown above, for example (drawn, incidentally, on a very rough paper at this exact size), the darker tones were done with a "Koh-i-noor" Wax Crayon No. 60, ivory black. The color was then added with other pencils from the same set, resulting in a homogeneous effect. Not infrequently, however, successful pencil drawings are done with our regular "Koh-i-noor" Drawing Pencils, being later touched up with our "Koh-i-noor" Polycolor Wax Crayons or our "Mona Lisa" Colored Oil Chalk Crayons or Pencils. Results obtained by either method are usually most interesting.

Sometimes the black, instead of predominating, is used rather sparingly for the accenting of drawings done mainly in color.

The student would do well to experiment with both these types of work. He might try, too, drawings in black and one color, and black and color combinations on tinted papers. The possibilities along these lines are unlimited.

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# POSTER COMPETITION

## National Poster Contest Announced by President of New York 1939 World's Fair

A national poster contest, with a free trip to the New York World's Fair as the Grand Prize, was announced March 30th by Grover A. Whalen, President of the New York World's Fair, 1939. Mr. Whalen's announcement was made as 2,000 school art directors and teachers from New England and the Middle Atlantic states assembled in New York City for the annual meeting of the Eastern Art Association.

The contest will be open to all students, with exceptions noted in the rules, from the first grade through college, in the United States, Alaska, Hawaii, Puerto Rico, and the Virgin Islands. This includes children in schools under private direction and parochial schools, as well as those in the public schools.

★

### FOUR AGE-GROUPS

There will be four levels of competition: Level I—children from the first grade to the seventh; Level II—children in the seventh, eighth, and ninth grades, the junior high school group; Level III—children in the tenth, eleventh, and twelfth grades, senior high school students; Level IV—students in art schools, colleges, and universities.

★

### GOLD, SILVER, BRONZE MEDALS

In each state, in the District of Columbia, and in Alaska, Hawaii, Puerto Rico, and the Virgin Islands, the New York World's Fair, 1939, will award: a gold medal for the best poster submitted in each level of competition; a silver medal for the second best poster in each level; bronze medals for the next five in each level; and a large number of certificates of honorable mention, to be awarded at the discretion of the state boards of judges and the school authorities.

★

### TROPHY

From among the posters winning the four gold medals in each state, a state board of judges will select the best poster in the state, taking into account the difference in the ages of the four gold medal winners. The student who designs this poster will be given a silver trophy and a chance to compete for the Grand Prize.

★

### GOLD CUP AND A TRIP

The 53 posters winning silver trophies—one from each state and from the District of Columbia, Alaska, Hawaii, Puerto Rico, and the Virgin Islands—will then be brought to New York and from among them a jury of nationally known poster artists, to be appointed by the World's Fair Corporation, will select the Grand Prize winner. In addition to the free trip to the Fair, the Grand Prize winner will be awarded a gold cup, which will be presented to him by Mr. Whalen when he visits the Fair. Should the boy or girl who wins the Grand Prize be a minor, the expenses of a chaperon to accompany the child to the Fair will be paid.

### TEACHERS, TOO

Teachers, too, are to receive recognition in this contest. The teacher in whose class the poster winning the Grand Prize is designed will also be given a free trip to the Fair in 1939, and to each teacher under whose direction a poster winning any trophy or medal is prepared will be given an engraved certificate of recognition, to be attached to the poster whenever and wherever it is publicly displayed.

★

### INQUIRE

All correspondence relating to the contest will be handled through the offices of the State Superintendents or Commissioners of Education, to whom Mr. Whalen has sent letters formally inviting each state to participate in the competition.

★

### RULES OF THE COMPETITION

1. No one shall be allowed to compete in this contest who is in any way connected, directly or indirectly, with the New York World's Fair, 1939, Incorporated. This bars all employees, persons acting in any advisory capacity, persons related to them, and members of their households.
2. The subject shall be the New York World's Fair, 1939, and its theme, "Building the World of Tomorrow," and contestants must be familiar with the theme and the general architectural design.
3. All posters submitted in the contest shall be the property of New York World's Fair, 1939, Incorporated, which shall have the right to retain such posters permanently. New York World's Fair, 1939, Incorporated, also shall have the exclusive right to exhibit any or all of the posters submitted in the contest and to reproduce, with a view to general distribution, the designs of any such posters. It also reserves the right to make any changes in the color schemes or lettering of any such posters or designs that are selected for exhibition or reproduction, and to modify any legend on any poster.
4. All posters eligible for judging for state prizes must be in the hands of the state boards of judges by April 30, 1938.
5. All winners of state prizes must be selected by October 31, 1938.
6. The winner of the GRAND PRIZE shall be selected by February 15, 1939, the announcement to be made at the discretion of the New York World's Fair, 1939, Incorporated.
7. The awards of the state and local judges will be binding upon New York World's Fair, 1939, Incorporated, and upon all contestants. Rules for state and local contests will be formulated by the State Superintendent or Commissioner of Education. Copies of such rules and answers to all questions about the state and local contests should be obtained from your State Superintendent or Commissioner of Education.
8. Additional rules and regulations not inconsistent with the above rules may be adopted by New York World's Fair, 1939, Incorporated, from time to time.



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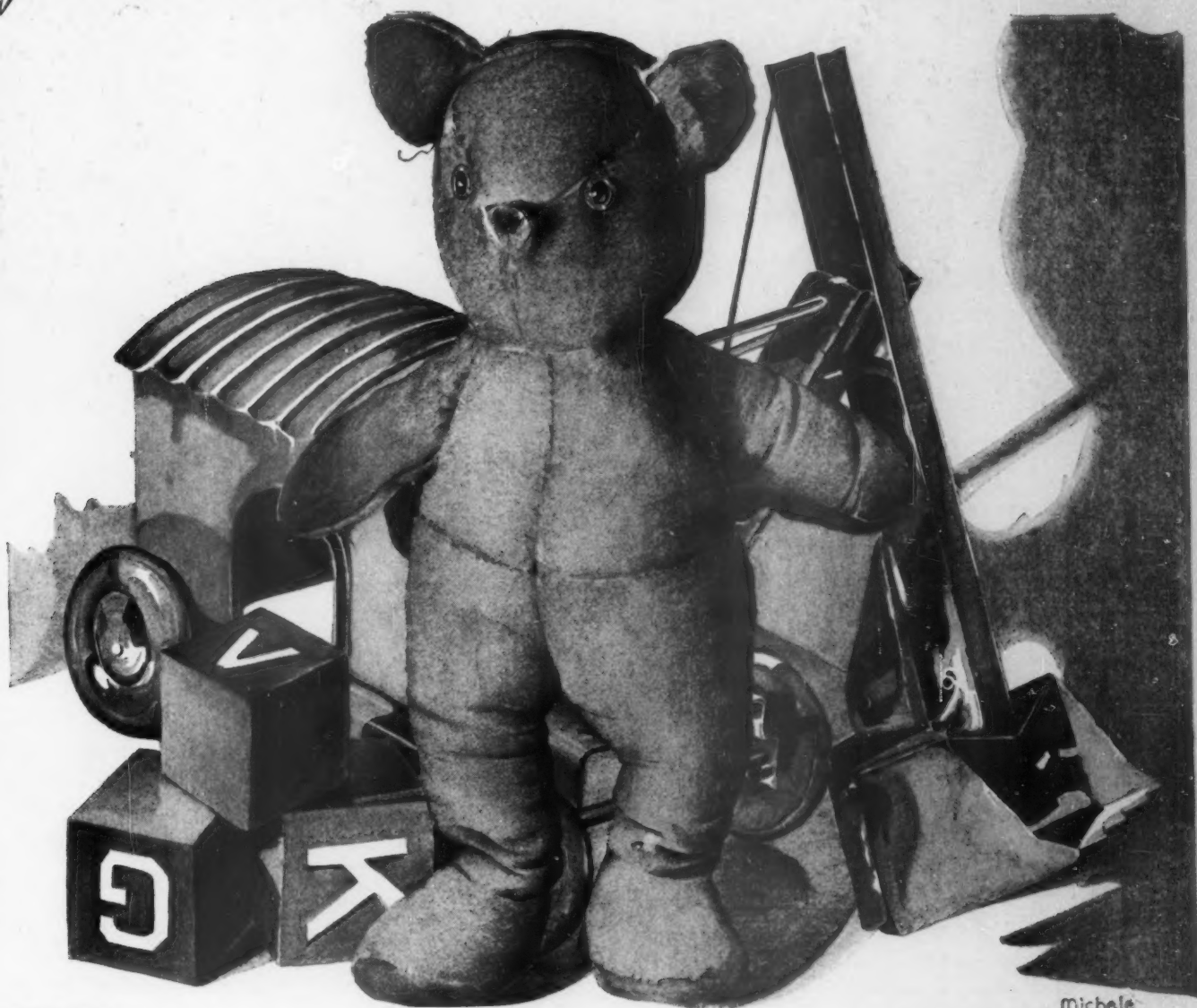
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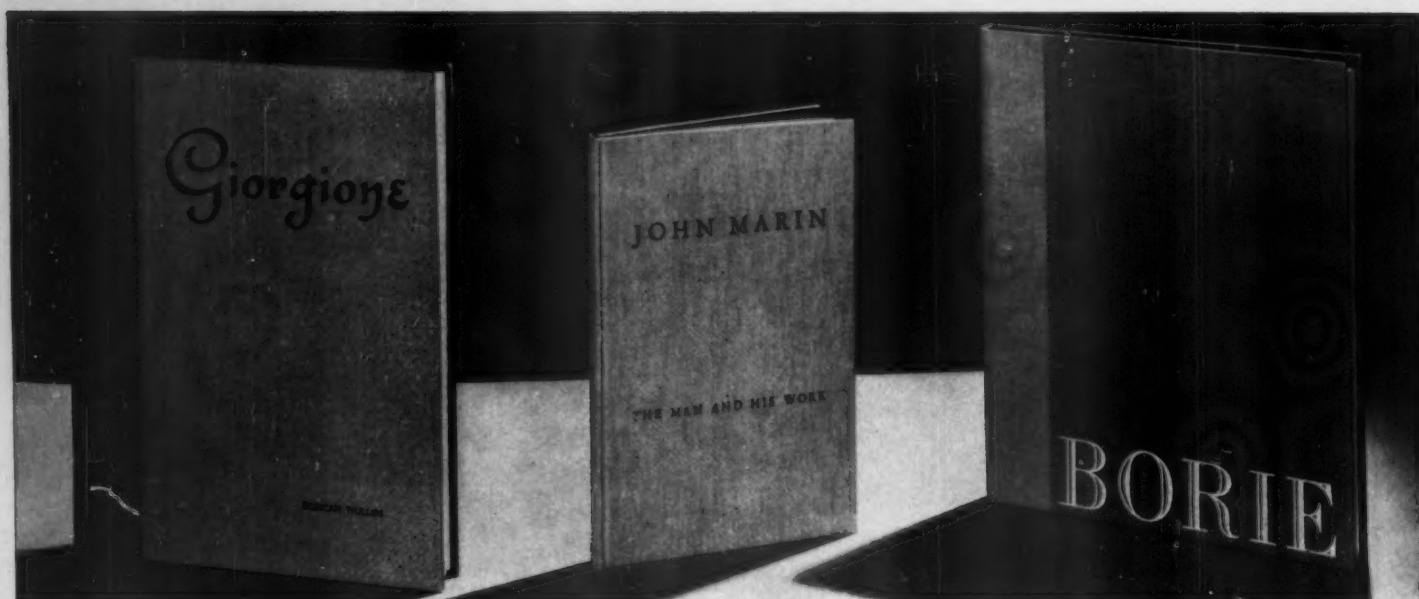
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